

EDITION SCHOTT
EINZEL-AUSGABE

— 02967/9 —

TANNHÄUSER



RICHARD WAGNER

Konzert-Fantasie

von

BÜLOW-SINGER

KLAVIERBEGLEITUNG

zur Violinausgabe 02966

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TANNHÄUSER

Konzertfantasie von
H.v. Bülow u.E. Singer

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□ tirez.

△ poussez. sous harm:

I. Introduzione.

Allegro.

VIOLINO.

Allegro.

PIANO-FORTE.

The musical score is written for Violino and Piano-Forte. The Violino part is in the upper staff, and the Piano-Forte part is in the lower staff. The key signature is D major (two sharps) and the time signature is common time (C). The score includes various dynamic markings such as *f*, *sfz*, *ff*, and *mp*, as well as performance instructions like *ben marcato* and *Ped*. The score is divided into measures by vertical bar lines, and some measures contain fingerings (e.g., 6, 8) or articulation marks (e.g., accents, slurs).

The image displays a page of a musical score for the piece "L'Allegretto" by Franz Schubert, Op. 139, in G major. The score is written for piano and consists of several systems of staves. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various performance instructions and musical notations.

First System:

- Staff 1 (Melody):** Starts with the instruction "sul G" and "con espressione". The melody is written in treble clef.
- Staff 2 (Accompaniment):** Starts with the instruction "dolce". The accompaniment is written in treble clef.
- Staff 3 (Bass):** The bass line is written in bass clef.

Second System:

- Staff 1:** Includes the instruction "poco rit." and "p" (piano). The melody continues.
- Staff 2:** Includes the instruction "con eleganza". The accompaniment continues.
- Staff 3:** Includes the instruction "pp" (pianissimo) and "sons harm." (harmonic sounds). The bass line continues.

Third System:

- Staff 1:** Includes the instruction "f" (forte). The melody continues.
- Staff 2:** Includes the instruction "suivez." (follow). The accompaniment continues.
- Staff 3:** Includes the instruction "pp" (pianissimo). The bass line continues.

Fourth System:

- Staff 1:** Includes the instruction "f" (forte). The melody continues.
- Staff 2:** Includes the instruction "f" (forte). The accompaniment continues.
- Staff 3:** Includes the instruction "f" (forte). The bass line continues.

Fifth System:

- Staff 1:** Includes the instruction "f" (forte). The melody continues.
- Staff 2:** Includes the instruction "f" (forte). The accompaniment continues.
- Staff 3:** Includes the instruction "f" (forte). The bass line continues.

The score concludes with a final cadence in the fifth system. The overall mood is light and playful, characteristic of Schubert's "L'Allegretto".

The image shows a page of a musical score, likely for a piano and orchestra. The score is written in G major (one sharp) and 3/4 time. It features a complex piano part with many sixteenth and thirty-second notes, often beamed together. The piano part includes dynamic markings like *ff* (fortissimo) and *mp* (mezzo-piano), and pedal markings. The orchestra part is in the upper staves, with a *ben marcato* (well marked) instruction. The score is divided into measures by bar lines, and there are repeat signs and first/second endings indicated.

a - - - poco - - - cres - - - cen - -
 do .
mf *f* *ff* *ben marcato*.
mf *cresc.* *f* *ff*
 Effet. *pp* sans harm. *ff* *ben marcato*. *pp* sans harm. *pp* *p* *ff* *pp* *p* *dolce*.

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics and performance instructions are indicated throughout the piece.

The first system is marked *tranquillo.* in both the treble and bass staves. The bass staff also includes the instruction *poco marcato.* below the staff.

The second system begins with a piano (*p*) dynamic and is marked *espressivo.* in the treble staff. The bass staff includes the instruction *m.g. pp* (mezzo-giovo, pianissimo).

The third system continues the *espressivo.* character, with the bass staff marked *m.g. pp*.

The fourth system is marked *p espressivo.* in the treble staff. The bass staff includes the instruction *m.g. pp*.

The fifth system features a crescendo (*crese.*) and a decrescendo (*dim.*) in the treble staff.

The sixth system is marked *p e con espressione.* in the treble staff. The bass staff includes the instruction *pp* (pianissimo) and *con grazia.* (with grace).

The musical score is written for piano and consists of several systems of staves. The notation includes treble and bass clefs, key signatures of two sharps (F# and C#), and various musical symbols such as notes, rests, and ornaments. Dynamics like *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo) are used throughout. Performance instructions include *marcato*, *dolcissimo*, *rallent.* (rallentando), *morendo* (morendo), *con eleganza*, *a Tempo*, *quasi trem.* (quasi tremolando), and *legatissimo*. A pedal instruction *Ped* is also present. The score is marked with a 7 in the top right corner.

mf
p
mf
p
molto espress.
molto espressione.
mf p
mf p
pizz.
arco.
leggeramente.
sempre p
leggeramente.
brillante.
Agitato.
p
Agitato.
p

6 6

Edition Schott.

02967/69

Musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has two sharps (F# and C#). The piece is marked with dynamics like *mf*, *f*, *cresc.*, *ff*, and *decresc.* There are also performance instructions like *con brio*, *con bravura*, and *espressivo*. The bottom left corner has "Edition Schott." and the bottom center has "02967/69".

The musical score is written for piano and consists of five systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes treble and bass clefs, with various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system features a treble staff with a long note and a bass staff with a series of eighth notes. Dynamics include *pp* (pianissimo) and *poco cresc.* (poco crescendo). A *Ped* (pedal) marking is present in the bass staff.

System 2: The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. Dynamics include *pp* and *con eleganza.* (with elegance). A *sul G* (on G) marking is present in the treble staff.

System 3: The third system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. Dynamics include *p* (piano) and *p>* (piano with accent). A *Ped* (pedal) marking is present in the bass staff.

System 4: The fourth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. Dynamics include *p* and *Ped*. A *m.g.* (mezzo-gioco) marking is present in the bass staff.

System 5: The fifth system features a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. Dynamics include *p* and *Ped*. A *m.g.* (mezzo-gioco) marking is present in the bass staff.

sul D Meno mosso
 rallen - - - - - tando - - - *p*

Ped Meno mosso .
p molto espress.
 Ped

m.g. m.d. mf

poco cresc. *mf* Ped

diminuendo .

poco cresc. *mf* *pp* *diminu una corda.* *endo*

p pp ppp

sempre mo - ren - do

Tempo primo.

The musical score is written for piano and consists of several systems of staves. The key signature is three sharps (F#, C#, G#). The tempo is marked "Tempo primo." at the beginning. The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *cresc.* (crescendo), *stringendo.* (stringendo), *al lib.* (ad libitum), and *marcato.* (marcato). There are also articulation marks like accents and slurs. A section labeled "Cadenza." is indicated. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation includes both treble and bass clefs, with some staves having multiple clefs. The score is published by Edition Schott.

The musical score consists of four systems of staves, primarily for piano (p) and grand piano (pp).

- System 1:** Features a grand staff with a treble and bass clef. The first staff has a forte (*f*) dynamic. The second staff has a *meno f* dynamic. The third staff has a *dimin.* (diminuendo) instruction. The system is marked with a *f* dynamic.
- System 2:** Continues the grand staff. The first staff has a *sempre decresc.* (sempre decrescendo) instruction. The second staff has a *pp* (pianissimo) dynamic and a *poco cresc.* (poco crescendo) instruction.
- System 3:** Features a grand staff. The first staff has a *p dolce.* (piano dolce) dynamic. The second staff has a *pp* dynamic and a *sons harm.* (sans harmonique) instruction. The system is marked with a *pp* dynamic.
- System 4:** Features a grand staff. The first staff has a *sempre* instruction. The second staff has a *ca - lan - do.* instruction. The system is marked with a *pp* dynamic and a *Ped* (pedal) instruction. The system concludes with a *Poco Adagio.* tempo change.

II. Pastorale.

Frau Holda kam aus dem Berg hervor, Zu ziehn durch Fluren und Auen, —
 Gar süßen Klang vernahm da mein Ohr, mein Auge beehrte zu schauen.
 Da träumt' ich manchen holden Traum, und als mein Auge erschlossen kam,
 Da strahlte warm die Sonnen. Der Mai, der Mai war kommen.
 Nun spiel' ich lustig die Schalmei, der Mai ist da, der liebe Mai.

Moderato .
p dolce . *rit.*

Moderato .
p *Ped* *espress. rit.*

a tempo . *rit.* a tempo . *sul D* *espressivo .* *p con molto espressione .*

a tempo . *rit.* a tempo . *mf* *pp*

fp *mf* *mf* *mf* *pp sans harm. mf*

poco cresc. *mf* *fp* *mf* *mf* *pp* *pp*

f *p* *rallent.* *Più mosso .* *Più mosso .*

p *suivez .* *leggiere .*

rit. *rit.* *a tempo.* *p*

riten. *rit.* *suivez.* *rit.* *stretto.*

Ped

rit. *cres* *a tempo.* *cres* *6*

riten. *a tempo.* *mf* *di* *mi*

Cadenza. *do* *f* *rapidamente.*

nu *endo* *pp*

dim. *p* *p* *pp*

Quasi Variazione .

Quasi Variazione .
con grazia .

p pizz.

pp m.g.

poco marcato .

sf

8

m.g.

sempre pp

pizz.

m.g.

sf

arco .

p eguale .

senza crescendo .

8

Ped

pp

m.g.

m.d.

8

Ped

pp

m.g.

m.d.

8

Ped

dolce.
 pizz. p arco. pizz. p arco.
 cresc.
 f p cresc. dimin. espr. Ped
 f ritard. ff Ped f p ritard.
 equale. a tempo. p 3 fp
 equale. 3 3

Musical score for piano and voice, page 18. The score consists of six systems of music. The first two systems are for piano (p) and mezzo-forte piano (mfp). The third system is for voice (p) with the instruction "un poco agitato". The fourth system is for piano (mf) with the instruction "un poco agitato". The fifth system is for piano (p) with the instruction "stringendo e crescendo". The sixth system is for piano (p) with the instruction "stringendo e crescendo a poco".

Più animato .

appassionato .

Più animato .

f *appassionato .* *mp* *m.g.*

sul G *eres cen do* *f*

p *pizz.* *arco* *6*

mp *p*

p legato . *sul A* *con molto espressione .* *rallentando sempre* *Adagio .*

p legato . *rallentando sempre armonioso .*

III. Finale.

Andante.
sul G

p

con molto espressione.

Andante.

p

p

sul A

m

m.g.

m.d.

m.d.

poco più

poco rit.

m.g.

m.d.

m.g.

m.d.

poco rit.

The musical score is written for a single melodic line and piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Andante.' and the dynamics include 'p' (piano) and 'con molto espressione.' (with much expression). The score is divided into systems. The first system shows the beginning of the piece, starting on a G note. The second system continues the melodic line with various ornaments and trills. The third system introduces a new melodic line starting on an A note, with markings for 'm.g.' (mezzo-gusto) and 'm.d.' (mezzo-dolce). The fourth system features a 'poco più' (a little more) marking followed by a 'poco rit.' (a little less) marking. The fifth system continues with 'm.g.' and 'm.d.' markings and another 'poco rit.' marking. The score ends with a double bar line and a repeat sign.

sul D. sul D sul A
 strin gen do p dolce

stringendo

sul E.

espress. espress.

3 3 3 3

dim. p

dim. pp

5 2 5 1 6 5 4 3 2 1

sul A. sul G

sempre legato. cresc.

mf pizz. *pizz.*

Il canto ben marcato.
m.g.

m.d. *mf* *m.g.* *m.g.* *m.g.* *m.g.*

cres *cen* *do* *ff* *Ped* *Ped*

Ped *Ped* *Ped* *Ped* *Ped*

The musical score is arranged in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three sharps (F#, C#, G#).

- System 1:** The vocal line begins with the lyrics "eres", "cen", and "do." under a slur. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes. Pedal markings "Ped" are present in the bass line. The word "rinfz." is written above the piano staff.
- System 2:** Continues the vocal and piano parts. The piano accompaniment includes various articulation marks like "x" and "V", and some notes are marked with "8" for octaves.
- System 3:** The tempo/mood changes to "largamente." (marked above the vocal staff). The piano accompaniment features large, sweeping arpeggiated figures in the right hand and more rhythmic patterns in the left hand.
- System 4:** Continues the "largamente." section. The piano accompaniment includes triplets in the bass line. The system concludes with a "cresc." (crescendo) marking above the piano staff.

p molto cres - cen - do

p molto cres - cen - do

p m.g.

m.g.

f sempre cres - cen - do

f sempre cres - cen - do

Allegro brillante.

ff sf

Allegro brillante.

ff mf

Ped

sul A e D

ff

mf cresc.

The musical score is written for piano and voice. The piano part is highly technical, featuring complex textures with many beamed sixteenth and thirty-second notes, often in triplets. Dynamics range from *ff* (fortissimo) to *p* (piano). The voice part consists of two staves with lyrics "eres - cen - do." and "eres - cen - do." The tempo and mood are indicated by the complex piano textures and the dynamic markings.

First System: The piano part begins with a *f* (forte) dynamic and a "Ped" (pedal) marking. The voice part starts with a *mf* (mezzo-forte) dynamic. The piano part includes triplets and beamed sixteenth notes.

Second System: The piano part continues with triplets and beamed sixteenth notes. The voice part has the lyrics "eres - cen - do." and a *p* (piano) dynamic. The piano part includes a triplet of eighth notes.

Third System: The piano part features a *ff* (fortissimo) dynamic and a "diminuendo" marking. The voice part has the lyrics "eres - cen - do." and a *mf* (mezzo-forte) dynamic. The piano part includes a triplet of eighth notes.

Fourth System: The piano part continues with a *mf* (mezzo-forte) dynamic. The voice part has the lyrics "eres - cen - do." and a *mf* (mezzo-forte) dynamic. The piano part includes a triplet of eighth notes.

Fifth System: The piano part features a *f* (forte) dynamic and a *p* (piano) dynamic. The voice part has the lyrics "eres - cen - do." and a *f* (forte) dynamic. The piano part includes a triplet of eighth notes.

Musical score for piano and voice. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of staves. The piano part is written for both hands, often with complex textures and arpeggiated figures. The vocal part is written in a single line, with lyrics in French. Dynamics include *f* (forte), *cresc.* (crescendo), *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). The tempo is marked *allegro*. The score includes various musical notations such as slurs, ties, and fingerings.

Lyrics: *au talon.* *cresc.* *mf* *cresc.* *cen - do.* *mp* *f* *p* *poco* *a* *piacevole.*

poco cres cen
 cresce. poco a
 do cresce f
 poco. cresce. ff
 f ff f
 f mf ff
 marcato. f ff ff
 mf ff

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the voice part is in a single treble clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

The first system shows the piano introduction with a mezzo-forte (*mf*) dynamic. The second system features a forte (*f*) dynamic and includes the instruction "Ped marcato." (Pedal marked). The third system includes the lyrics "cen - do ." and features a crescendo (*cres*) and a piano (*p*) dynamic. The fourth system includes the lyrics "cen molto ri - te do nu - to ." and features a variety of dynamics including *mf*, *cresc*, *ff*, *mp*, and *ff*. The fifth system includes the lyrics "a tempo." and features a forte (*ff*) dynamic.

The piano accompaniment is highly technical, featuring many triplets, sixteenth notes, and complex arpeggiated figures. The vocal line is melodic and expressive, with some passages marked "a tempo." (ad libitum).

The musical score consists of four systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a series of chords in the right hand and single notes in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte). Pedal markings (*Ped*) are present.
- System 2:** Includes a *Presto* tempo marking. The right hand has rapid sixteenth-note passages, while the left hand plays chords. Dynamics include *ff* and *f*. Pedal markings are also present.
- System 3:** Features a *Quasi trillo* marking and an *acceler* (accelerando) instruction. The right hand has rapid sixteenth-note passages, while the left hand plays chords. Dynamics include *sf* (sforzando).
- System 4:** Includes an *andante* tempo marking and a *rapidamente* (rushing) instruction. The right hand has rapid sixteenth-note passages, while the left hand plays chords. Dynamics include *ff* and *f*. Pedal markings are also present.

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(Slatter) K.
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02314 — A La Plaza Marche V.
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V. u. Kl.
02317 Massenet, Sérénade du Passant
(Hermann) V.
02318 — do. Klavierst.
02319 Mendelssohn, Frühlingslied, Lied
ohne Worte Nr. 30 (Danbé) V.
02320 — do. Klavierst.
02321 — Lied ohne Worte Nr. 2 A moll
(Moffat) V.
02322 — do. Klavierst.
02323 — Lied o. Worte Nr. 9 (Kroß) V.
02324 — do. Klavierst.
02325 — Venez, Gondolier (Moffat) V.
02326 — do. Klavierst.
02327 — Andante tranquille a Sommer-
nachtsraum (Danbé) V.
02328 — do. Klavierst.
02329 — Canzonetta aus dem 1. Quartett
in Es, op. 12 (Haddock) V.
02330 — do. Klavierst.
02331 — Menuett aus dem 3. Quartett,
op. 44 (Haddock) V.
02332 — do. Klavierst.
02333 — Andante aus dem 4. Quartett
Emoll V.
02334 — do. Klavierst.
02335 — Arioso a Elias (Moffat) V. u. Kl.
02336 — Mélodie a Elias (Moffat) V. u. Kl.
02337 — Religioso aus Paulus (Moffat)
V. u. Kl.
02338 — Hochzeitmarsch aus: Ein
Sommernachtsraum V.
02339 — do. Klavierst.
02340 — Kriegsmarsch der Priester aus:
Athalia V.
02341 — do. Klavierst.
02590 Meyerbeer, Fackeltanz, B dur V.
02591 — do. Klavierst.
02342 — Krönungsmarsch a Prophet V.
02343 — do. Klavierst.

- 02596 Molwitzner- und Torgauer-
Marsch V.
02084 — do. Klavierst.
02344 Mozart, Andante (Lamoury) V.
02345 — do. Klavierst.
02346 — Andante aus dem 3. Quintett
in C moll (Haddock) V.
02347 — do. Klavierst.
02348 — Cantabile (Moffat) V.
02349 — do. Klavierst.
02350 — Larghetto aus dem Klarnetten-
Quintett (Kroß) V.
02351 — do. Klavierst.
02352 — Menuett (Lamoury) V.
02353 — do. Klavierst.
02354 — Menuett (Kroß) V.
02355 — do. Klavierst.
02356 — Menuett und Trio aus der
3. Symph. in Es (Haddock) V.
02357 — do. Klavierst.
02358 — Türkischer Marsch (Danbé) V.
02359 — do. Klavierst.
02594 Offenbach, Walzer u. Barkarole
aus Hoffmann's Erzählungen V.
01962 — do. Klavierst.
02595 — Walzer aus Orpheus in der
Unterwelt V.
01963 — do. Klavierst.
02358 Paladilhe, Mandolinata (Herman)
V.
02359 — do. Klavierst.
02589 Poriser Einzugsmarsch und
Hohenfriedberger Marsch V.
02074 — do. Klavierst.
02361 — Pergolesi, Andante (Ritter) V. u. Kl.
02362 — Le May (Moffat) V. u. Kl.
02363 — Petersburger und Finnländischer
Reiter-Marsch V.
02364 — do. Klavierst.
02365 — Prume, La Mélancolie V.
02366 — do. Klavierst.
02367 — do. Klavierst.
02368 — Rameau, 2 Menuette (Moffat)
V. u. Kl.
02369 — Le Tambourin (Danbé) V.
02370 — do. Klavierst.
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(Hermann) V.
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V.
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